

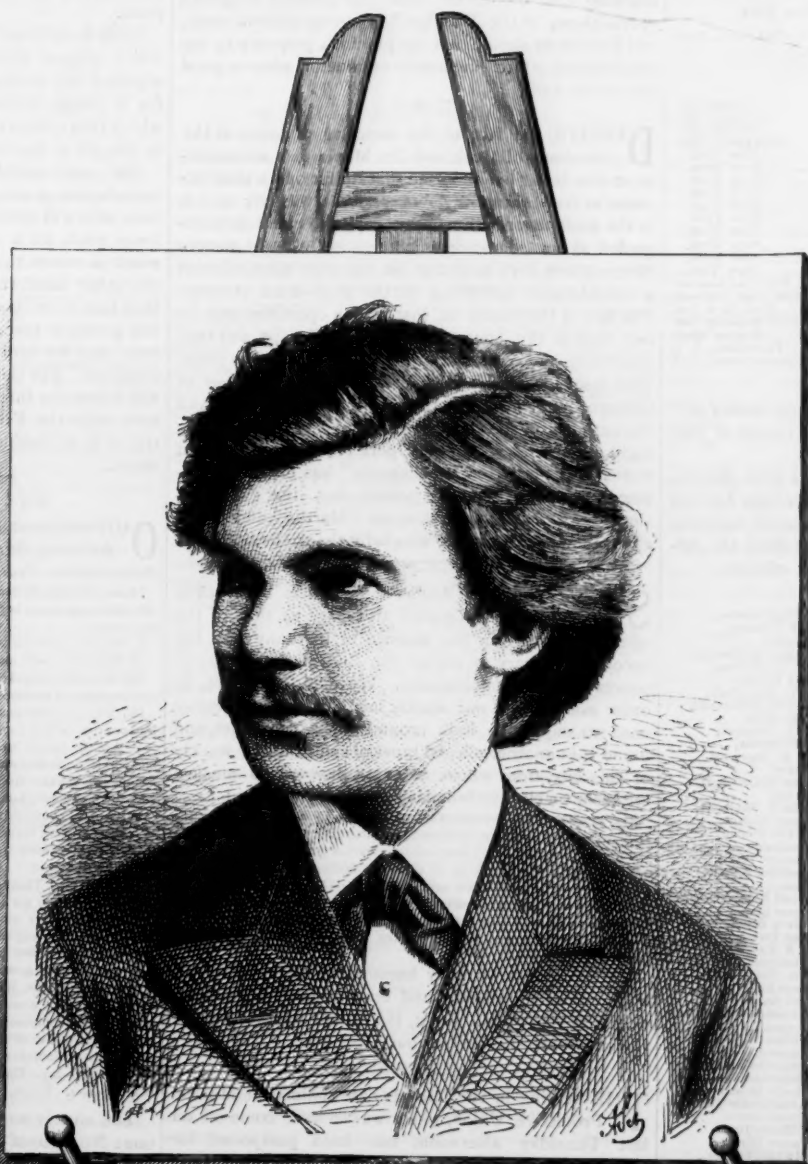
# MUSICAL FOUNTAIN

A WEEKLY JOURNAL  
DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. XI—NO. 21.

NEW YORK, WEDNESDAY, NOVEMBER 25, 1885.

WHOLE NO. 302.



EUGENE D'ALBERT.

## THE MUSICAL COURIER.

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DEVOTED TO MUSIC AND THE MUSIC TRADES.

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During the past five and a half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

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| Heinrich Marschner,       | Max Heinrich,           | Anna Louise Tanner,   |
| Frederick Lax,            | E. A. Lefebvre,         | Filoteo Greco,        |
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THE arrangers of the innumerable concerts which are now harassing the musical critics of this city, have overlooked the fact that there is one chance open for them yet, and that is Sunday forenoon concerts. Let us have Sunday concerts from 10 to 12 in the morning, gentlemen, otherwise we shall not be satisfied!

KAPPELLMEISTER SEIDL and his wife, Mme. Krauss, have been found guilty of breach of contract by the German Association of Dramatic Artists. Director Senger, of Bremen, demands damages to the

amount of 12,000 marks (\$3,000). It is understood that the Metropolitan Opera House made Herr Seidl the offer of the conductorship for a term of at least four years in order to induce him to come to this country, to do which he had to break his contract.

A SAMPLE of objective criticism which is worthy of mention is reported from Italy. The well-known dramatist, Luigi Arnaldo Vassallo, who is also the editor and proprietor of the art journal, *Capitan Fracassa*, of Rome, attended the first performance of his latest comedy, "Olympia," which was given at Turin. He telegraphed to his own journal the following report about the première: "Dead failure; the first acts were listened to in silence, the last act was hissed unmercifully."

WE are given to understand that Mr. Walter Damrosch is to conduct the performances of "Die Walküre" at the Metropolitan Opera House. This seems an exceedingly strange policy on the part of the management, for now that they have the services of the man who is acknowledged to be the best Wagner conductor in the world, we are at a loss to understand why anybody else should be chosen to conduct Wagner's operas there. "Die Walküre" is a very difficult work, and its success should not be put into jeopardy by the employment of an inefficient conductor when a good one can be had.

DESPITE the fact of the lowering of prices at the Academy of Music and Mr. Mapleson's announcement that it is "his intention that Italian opera shall become as truly the music for the people in this city as it is in the most favored European capitals, where it is regarded as an educational institution," the audiences have not been very large, but, on the other hand, showed a considerable sprinkling of the dead-head element. The fact of the matter is, that Italian opera has seen its best days in this country as well as in Europe, and that something more satisfactory is going to take its place. This assertion was verified last year by the success of German opera in this country, and if the full house and the enthusiasm shown on last Monday at the opening night of the Metropolitan Opera House by a cultured audience is a criterion, "Lohengrin" has effectively replaced "Lucia;" and we predict that the "Meistersinger" will do the same thing for "Martha" and "Marritana," for which change we gladly thank the Lord.

SINCE Beckmesser Archer's name has been taken away from the *Keynote's* title-page as that of the editor, the paper, in the absence of its funny man, has become as dreary as any of the English humorous (?) papers—*Punch*, for instance. We had, therefore, in order not to lose our weekly laugh, which the *Keynote* used to supply, to look around for a substitute, and found it in another alleged musical and dramatic weekly of this city, from whose columns devoted to musical criticism we clip the following amusing specimen:

The next number, Beethoven's fine concerto in E flat, introduced a Danish pianist, Mr. August Hyllested, and attention was on the *qui vive* about him. It is such a fine composition, this concerto, and written in such a beautiful key. E flat allows so many harmonious changes and always comes up smiling and tender again; there is no harshness in E flat—it is like the smooth meadow interspersed with daisies, buttercups and daffodils. Whoever chooses E flat for a key has already won half of the battle for a pleasing piece of music. Nor is the key wanting in brilliancy, as Beethoven's rondo showed.

"E flat allows so many harmonious changes and always comes up smiling and tender again" is good, indeed it is very good. Go it, Harry, old boy, you've got the boss musical critic on your paper now.

THE hearing in the Thomas case against the Musical Protective Union, which was to have come off on last Thursday afternoon, has been postponed for one week, because the defendants were not ready for trial. Since then we learn that it looks very much as if the contending parties would come to an amicable settlement and that the ridiculous by-law which has been the cause of all the trouble will be repealed by the society. This would be a good thing all around, except, of course, for the lawyers, for nobody else has anything to gain through this lawsuit. One significant fact which the Musical Protective Union will not fail to take into consideration is that the Metropolitan Opera House orchestra, in case of a decision against Mr. Thomas, will stand united with the Thomas orchestra against the Union and that they would all immediately leave the latter. The Union would thus lose some hundred and thirty German members in good musical standing and could continue with nothing but Irish and Italian musicians of doubtful quality to make up the main body of its existence.

THE cable announces the news, that the International Musical Congress on Pitch, just held in Vienna, has decided on the universal adoption in Europe of the French pitch. We have been urging this measure for this country for a long time, and addressed a letter on the subject to the Congress, suggesting that the French normal pitch be adopted all over the civilized world. The measure is one of considerable interest to all orchestras, and consequently to all musical instrument manufacturers. The adoption in Europe of a normal gauge for all railroads, which gauge is now the standard and only one in use in all European countries, except in part of Russia, is in its workings a fair simile of what mutual and international arrangements of this sort are able to produce, for without it no through train from Paris to Vienna would be possible. With a universal pitch an Italian musician could enter a Berlin orchestra and play in it in tune, just as the Berlin musician could play in New York if the French pitch would be adopted here, while now, as our orchestral pitch, even the lowered Thomas and Philharmonic pitch are still so much higher than the standard French pitch that a wood-wind player coming from Paris could not perform in tune on any of his normal instruments, but must have a new instrument manufactured in the higher pitch.

Aside from these instrumental advantages, the benefit which singers derive from it, especially, of course, sopranos and tenors will be best appreciated by them; for it brings within the scope of their voices pieces which they otherwise could not have sung at all, or only by the aid of the transposition of a semi-tone.

Our piano manufacturers, more especially those who manufacture grand pianos used in concerts, are the only ones who will grumble at the universal adoption of the lower pitch, for it is a well-known fact that the higher a piano is tuned the more brilliantly it will sound. On the other hand, the manufacturers will find that what they lose in brilliancy of tone they will gain in breadth and power of tone, and as the loss of brilliancy is the same one for all of them no one will have a right to complain. For the above reasons we hope that America will follow the International Congress of Vienna and will soon make the French the standard pitch of this country, as it is destined to be that of the entire civilized world.

## MRS. THURBER'S PRIZE.

OUR old friend, Mr. Jerome Hopkins, addresses us the following interesting letter:

Editors Musical Courier:

I have accidentally heard that Mrs. Thurber has offered \$5,000 for a new American opera, and beg you to give information to us all as to the following points:

- I. Must the opera be comic or serious or bouffé?
- II. How many acts must it embrace?
- III. Must the composer write his own libretto, or in case of his having a collaborator, is the latter to share the prize-money?
- IV. Who is to decide upon the merits of the work? Is the decision to be by one critic or by a committee of several persons?
- V. Are the judges to be Americans or foreigners? Are they to be composers, or merely *entrepreneurs*? men experienced in opera, or only in symphonic works? (for you know that Berlioz despised mere sympathy and overture conductors where opera was in question.)
- VI. Are the competitive works to be judged merely by private reading, or by performance before unbiased audiences? for you know that the public verdict commonly stifles the critics, and politely gives the latter the lie.
- VII. Will Mrs. Thurber pay for the copying and rehearsals, or must the poor composer pay for both?
- VIII. Must every score sent in be written for the prize, or will any unknown opera be accepted which happened to be written from a higher motive than dirty money?

It is well agreed now that the first Cincinnati prize was awarded to the wrong man, for Mr. Whiting should have gotten it, albeit his "Tale of a Viking" makes a woman make love to her own sex! During the war not one of the 200 composers of prize patriotic hymns got Mr. R. Grant White's \$500, although five of them were published. I ought to know, for I was among the swindled, my hymn having been one of those published. But enough for to-day. Thank God that there is one thing snobs can't buy, and that is brains. Yours, &c.,

JEROME HOPKINS.

The answer to the above questions is a very simple one: No prize of \$5,000 has been offered for an American opera by either Mrs. Thurber or anyone else. We do not know where Mr. Hopkins received his information to the contrary, but certainly not in the columns of THE MUSICAL COURIER. What Mr. Hopkins and others, however, will herewith learn is that *brains* have been bought, viz., that two American composers have been commissioned by Mrs. Thurber to write each an opera; that she will see them free from care while they are thus engaged, and that she will have the operas performed at her expense if they should turn out, as may be expected, good works. The names of the two American composers are for the present withheld from the public, but we are sorry to inform our friend Mr. Hopkins that his is not one of them.

—The Standard Quartet Club is to give its first concert this season next Saturday evening at Steck Hall. Mr. S. B. Mills will be the pianist of the occasion.



## What Music Do We Hear in our Churches?

By EDWARD IRENEUS STEVENSON.

### II.

IN ROMAN CATHOLIC CHURCHES.

IN this city of New York, with its great number of Roman Catholic churches or chapels, the expenditure and care for the musical part of their worship varies from instances like the Cathedral, St. Stephen's, in Twenty-eighth-st.; St. Francis Xavier, in West Sixteenth-st., or St. Leo's fashionable church, down to parishes where less reputation for artistic performance has been attained and sustained. The organists or musical directors are, in each important case, men of sound practical and technical education and ability. Usually they are of Italian or German nationality. The choirs under them contain excellent material, often in thorough training. The soloists are carefully selected; and if there must be soloists in a church, why, let them by all means be qualified ones. On all special occasions in the Church's year ample provision for the securing of orchestral support and a general augmentation of musical effects is provided; and plenty of time can be taken to suitably acquaint the performers with their parts.

Now, the attitude of the Church everywhere ought to be that of the Sistine Chapel and a very few other European choirs, viz., that the settings of the service by Haydn, Mozart, Beethoven, Weber, Bellini, Rossini, Mercadante and Gounod, and all their contemporaries similarly moved, are willful and unhappy perversions. However beautiful are such so-called masses, simply as music, and overpoweringly beautiful they successively are, they are utter anomalies, and have usurped a place to which they are flagrantly unfitted.\* Not one of them can take the rank of a classic, nor ought ever to have been introduced into a chapel. Mr. W. S. Rockstro expresses the theoretical position of the Church and conscientious musicians of taste in it very successfully:

In all these great works and innumerable others we find the dramatic form of expression entirely superseding the devotional; uncompromising realism triumphing over the idealism of the older schools. The personal feelings of the masters over-riding the abstract sense of the text. This circumstance makes it extremely difficult to assign to these creations of genius a true æsthetic position in the world of art. Church services in name, they have certainly failed, notwithstanding their universally acknowledged beauties, in securing for themselves a lasting home in the Church. That their use has been tolerated rather than encouraged in Rome itself is proved by the significant fact that not one single note of any one of them has ever once been heard within the walls of the Sistine Chapel. And the reason is obvious. They cast ecclesiastical tradition [in form] to the winds, and substituting for it the ever-varying sentiment of individual minds, present no firm basis for the elaboration of a definite church style, which, like that of the sixteenth century, shall prove its excellence by its stability.

The responsibility of exhibiting true sympathy with this sound position of the Church, its inmost centre of feeling rests in America with the clergy and the choir leaders. In nine cases out of ten, the former gladly depute all their share to the latter, apparently never dreaming that there are any deep questions of taste and propriety to be studied. "I neither know nor care what you play or sing!" says Father X, or Y, or Z, laughingly; "I know little of music!" Easter and Christmas services represent the taste of the musical direction, are carefully planned by them, and the music brought out then generally is utilized in the routine services of the year that follows.

I can, perhaps, best illustrate the *status in quo* by citation of some of the programs that have been made up for the Easter and Christmas high celebrations of mass in this city in 1883 and 1884. Without mentioning many names it may be generally stated that the list of churches drawn upon includes St. Patrick's Cathedral, St. Stephen's, St. Francis Xavier, St. Leo's, above named, and about half a dozen more representatives. Short compositions are necessarily omitted to a certain degree, not to weary the reader, and only what seemed indiscreet in the day's functions enumerated; and it may be added that the details coincide very closely with the average programs in the same brief list back to 1875, beyond which the writer did not consider it necessary to pursue, being certain of tracing only much the same flippant story. Nor does the record for the present year's Easter materially contrast with it.

Christmas, 1883, heard given here the Sixth Mass of Haydn, Mozart's Twelfth, a "Messe Solennelle," by Ambroise Thomas, and three elaborate performances (a distasteful word in this connection, but not inappropriate after all) of Gounod's "Sainte Cecilia," one of the most brilliant and popular of works of its type. Interpolated music on the services for processional or recessional accompaniment included the "Overture to William Tell," the march from Lachner's "First Suite" (a stock favorite of local organists), the "Priests' March" in Mendelssohn's "Athalie," and sundry numbers by Lambillotte, Saint Saëns, Donizetti, Hummel, Giorza and others. The Easter masses for the same year embrace one by Prince Poniatowski, Haydn's "Imperial," Hummel's Second; the "Mass of the Guardian Angels," by Molitor; three other Haydn masses in different edifices, Schubert's Mass in G, one by Kalliwoda, the Ambroise Thomas "Messe Solennelle" again, a mass by Delfico, two performances of Gounod's "Sainte Cecilia," and three masses composed for the occasion by organists of particular churches. Vespers, or incidental, pieces were inclusive of the Lachner march

mentioned, a fine symphony for organ and orchestra by Alexander Guilmant, the dashing Turkish march from Beethoven's "Ruinen von Athen," the Coronation march from Meyerbeer's "Le Prophète," the "Priests' March" in Mendelssohn's "Athalie," and much music by Handel, Raff, Giordani, Rossini, Mozart and Gounod of prominence in the service.

In 1884 at Easter were sung, among a quantity of other masses, Hummel's Second; Beethoven's in C; Haydn's Sixth; Mozart's Twelfth (in two or three churches); the Ambroise Thomas "Messe Solennelle"; a mass by Lambillotte, and another by Generali, all at leading houses of Roman Catholic worship. Incidental or vespers music of the species named embraced the "Wedding Procession," from the second act of "Lohengrin"; one of Meyerbeer's "Torchlight Dances"; the march from Raff's "Lenore" symphony; another march by Guilmant; Schumann's "Träumerei"; the B Minor Symphony (first movement) of Schubert; the overture to the "Gazza Ladra" of Rossini (probably as a postlude), and ten or fifteen numbers by Mercadante, Bellini, Verdi, Rossini, Weber, Hummel and others. In this year the Christmas music rehearsed is duplicative of the foregoing list (Rossini's "Messe Solennelle" and Guilmant's Third to be particularized), and our last. Last Easter let loose such a perfect tide of the usual character, one so like that detailed, with its never-failing "Imperial Mass" of Haydn, and Mozart's Twelfth, and Gounod and Rossini and every genius of the same domain of art, that the reader will be glad to have it generalized for him. In fact, last Easter's programs seemed transcendently trivial and tasteless. Whatever in them was good was as a grain of mustard seed in a peck of barleycorns. We have no encouragement that Christmas, 1885, will evoke anything more creditable and decent.

As to other holy week music other than Easter's, this is, of course, largely in abeyance, owing to the very fact that what could so suitably be sung is either a *cosa incognita* to those in charge or something in which they see neither beauty nor fitness. A single word of exception must be recorded in favor of the Cathedral, where for two or three years the Allegri Miserere and one or two canonical excerpts from the Sistine collection have been sung on Good Friday and other days of the week; while at another church we pleasantly note the inclusion of a "Magnificat," by Durante; a "Dixit Dominus," by Rossi, and a few similar alleviations. But in the case of the Cathedral, it is a pity to remember that the effect of performance of the works mentioned was far from admirable, owing to the choir's apparent novelty in dealing with compositions of so trying severity. Licenses in tempo were numerous and entirely absent those remarkable *abellimenti*, those almost inexplicable *diminuendi*, *crescendi* and other, often unwritten, ornaments which the singers of the Pontifical choir have received through centuries of handing-down and decades of practice. Nor can these be really taught outside of the Sistine. This difficulty does not, however, at all assert the impracticability of contrapuntal music of the genus for other choirs. It merely bars particular compositions; and leaves activity a whole library from which to draw forth the richest and most appropriate treasures.

Such is the showing, further details of which the readers own reference, and his eyes and ears on Sundays, may bring home to him in melancholy pertinacity. Where are the pious masters of the Church's music? To what good did they labor and bring forth? For the admiration only of the student and technician today they conceive such sublime and pure, such truly "religious" harmonies? A noble and conscientious acquittal of their duty toward solemn service and art is this on the part of the clergy, and the musical direction of a Church whose pride is her care of details! How endless and surfeiting the tide of Haydn and post-Haydn melody (rare *capellmeister* music a good proportion of it, however signed), the garbled morning, noon and night of operatic and symphonic selections! It is well-nigh impossible to go to a Roman Catholic church of a Sunday in New York and not be compelled to kneel during the offertory to the accompaniment of a sentimental modern Italian or French *arioso*; very often actual operatic aria transferred. The host uplifted, one listens to the "D'Amor Sul Ali" in "Il Trovatore" or Liszt's "Die Lorelei." The collection is taken with *quasi* religious strains from particular operatic episodes. The congregation retrace their steps from the altar with the organ thundering forth the March from "Tannhäuser" or the Soldier's Chorus in "Faust," or a shimmering, flaring, Rossinian overture. It will not be long before Waldteufel and Strauss waltzes will be found very convenient. Bits from "Nanon" and "Der Lustige Krieg" will be set to the "O Salutaris Hostia." The solemn "Tantum Ergo" shall be wedded to a "Mascotte" fragment, with the metronome mark decorously retarded a trifle! Such prospects are revolting; but they are, after all, not much worse than existent conditions. The prelude, the offertorium and postlude are notable loopholes for gross irrelevances in the organist's independent responsibility. Each is an opportunity when the ears may be tickled, the pulses downstairs made to tingle with the first page of trash or impropriety that is "long enough to do, but not too long." As for the original music, which some local organists have composed for special days and dates, the instances in which they have displayed contrapuntal or melodic excellence can be readily recollected; and in all of them, musically bad, indifferent good or very good, the model is a vitiated one, and the blind have simply led the blind into the same pit.

Furthermore, while heartily respecting the pains taken by many accomplished Italian choir leaders or organists, we cannot but remember that aversion to all solid contrapuntal music, merely on account of its form, which is latent in the majority of modern Italians; bone of their bone and blood of their blood. Tune,

tune, blessed tune! Rhythm, rhythm, indispensable rhythm! To sing the piece well, to find out that piece which is effectively singable and delights a certain taste—this is the average Italian standpoint; and the French or German leaders here are for the most part pretty cordially united in such opinion—practically, if not theoretically. There is, say they, no need of wasting time on Pergolesi, or music of his sort, when one can teach the choir to sing the prayer from "Moise," "Dal Tuo Stellato Siglio," arranged as a vesper hymn!

## Bach-Händel-Beethoven Rage.

HANDEL and Beethoven once met—not on earth, dear reader, but in Paradise, and not many days ago. Händel was gloomy. He had just returned from earth, where he had been hovering over the scene while his "Belshazzar" was performed at Bristol. "My dear friend," said the Man of Bonn, "what is the matter with you?" Before the question could be answered Bach came along and joined the pair. There is a special domain set apart for the great composers, where they enjoy the music to which they could not give utterance on earth. Händel, however, was evidently not in a conciliatory mood; something had happened to disturb his equanimity. He shook his fist wildly, but said nothing as yet. "My dear fellow," said Bach mildly, "have you been to Bristol this week?" "To Bristol?" broke out the master, furiously, "mein Gott!" "You must not swear, Händel," said Beethoven, "it's against the rules of the establishment. What has happened to distress you?" "Everything," grunted Händel, "everything. I thought I should have quiet here, at all events." "But you don't tell us what is wrong," said Beethoven, persuasively. Bach took the last speaker's arm, and led him aside. "I know, or at least I think I know," he said in a whisper, "they have been writing 'additional accompaniments' to his 'Belshazzar.' It's enough to make a saint swear. If it was mine, I would"—They both turned round suddenly, for Händel was fairly dancing with rage. "It's all through that little Mozart—he led the way!" "Look here, Händel," said Bach, "be calm. They have done nothing—" "Nothing—you call it nothing? They perform my oratorio twice in a hundred years, and then it is not my own oratorio. It is not good enough for them. They must load it up with vile rubbish for the modern ear!" "I was about to say," said Bach, "that they have done nothing more to you than to the rest of us. Look at my B minor mass, now—if you can find it in the midst of its modern surroundings. They can't—or won't—play my trumpet parts—ah, ah!—and they write fresh ones to suit the modern capacity. We are all in the same boat." "Don't grumble, Händel," said the writer of the *Eroica*; "some fellow down there has got more by some trumpety waltz than I ever received for all my nine symphonies." "Wait till he comes up here—I mean the man who has meddled with 'Belshazzar!'" "Come up here? He come HERE!" "Not likely," said Beethoven, "there's another place for all the pack of 'additional accompaniment' writers." "But you forget Mozart!" said Bach, "he is here!" "That's the worst of it," replied Händel, "he is here, and I am obliged to meet him. Why the—" "Hush," said Beethoven, "don't forget the rules." "The rules? How can a fellow keep the rules when every twopenny fellow can tamper with my scores? Don't preach rules to me! They might have let the thing alone—but to try to tinker it in that way! If my music is not good enough, why not let it alone—why not let it alone!" The outraged master tore off his wig, threw it down, jumped upon it, stamped his feet, and showed so many signs of breaking "the rules," that the others went off to find Mozart and keep him safe till the storm was over. Händel went off to find the doorkeeper. "If that fellow comes here," he said, "keep him out of our quarter, that's all!" "I'll take care none of that crew ever come in at all," was the assuring reply. And the great master was appeased.—*Orchestra and Musical Education.*

## FOREIGN NOTES.

...Next year there is to be a grand congress of musicians at Milan, and no less than 300 composers have already expressed their intention of attending it.

...At Moscow this winter will be produced, under Erdmannsdörfer's conducting, a new "Manfred" symphony, by Tschaiowsky, and a suite in manuscript, by Arensky.

...The season of Italian opera at Kroll's Theatre, Berlin, came to a rather sudden close on account of the small size of the audiences. Berlin has better things to do than to listen to Italian opera. *Tout comme chez nous.*

...Nessler's new opera, "Otto der Schütz," will be first produced in Leipzig in March, 1886. The libretto is a transcription by R. Bunge of Kinkel's great epos, and the part of the hero is written for tenor. There is, however, also a great baritone part in the new work.

...The Carl Rosa performances next year will be given in London in the very height of the season, commencing probably not before the end of May and being limited to about a month or five weeks. Mr. A. C. Mackenzie's new opera, "Guillaume de Cabestan," will be the principal novelty.

...At the Bayreuth festival play performances next year, "Parsifal," which will commence and also close the series, is to be given nine times and "Tristan und Isolde" eight. Besides the artists already announced as engaged, Mme. Rosa Sucher, of Hamburg, will appear more than once as *Kundry*, in "Parsifal."

\* Since the preparation of these articles the official regulations of the Roman Catholic Church in Italy, regarding church music, have appeared in THE MUSICAL COURIER. The reader is requested to consult them in connection with this installment.

## PERSONALS.

**D'ALBERT'S NEW SYMPHONY.**—Eugene D'Albert, the celebrated pianist, whose performances we had occasion last summer to admire, has just finished a new symphony in F major which will be brought out for the first time under Jean Louis Nicod's baton at one of the Dresden symphony concerts. In the same concert the composer will appear as soloist, when he will render Brahms' second concerto in B flat major.

**MME. PATTI'S PLANS.**—Madame Patti will on or about the 9th prox. leave England for a prolonged Continental tour. She will first go to Belgium and Holland, afterward working down to Bucharest and even to Constantinople. Madame Patti's Parisian engagement at the Grand Opera has been abandoned, as the management did not care to deposit the enormous sum asked. But the great vocalist will probably give two concerts in Paris in the course of April under the direction of Herr Pollini, of Hamburg.—*London Figaro.*

**MISS GARRIGUE'S REFERENCES.**—Miss Eleanor Garrigue, who announces herself as a piano teacher here, returned in July from Europe, where she had been studying. Among her references are Oscar Raiff, of Berlin, and Dr. William Mason, of this city, as well as Mr. William Steinway, of Messrs. Steinway & Sons.

**MISS L'ALLEMAND.**—Miss L'Allemand, the prima donna of the American Opera Company, left Bremen on the steamer Elbe on Wednesday last and is expected to arrive here to-morrow.

**GOLDMARK'S NEW OPERA.**—Carl Goldmark, the composer of "The Queen of Sheba," has just finished a new opera, "Merlin," the libretto of which is by Siegfried Lipiner. The new work will be brought out for the first time in Vienna and Pesth simultaneously during the coming operatic season.

**ANOTHER AMERICAN SUCCESS.**—An American young lady, Miss Kate Rolla, who is said to be very beautiful and to be possessed of a remarkably fine soprano voice, has recently met with much success in Moscow, where she appeared as *Linda* at the Italian Opera. She is a pupil of Mme. Marchesi, of Paris.

**MASSÉ'S TOMB.**—The tomb of Victor Massé, who lies buried near Heinrich Heine in the Montmartre Cemetery, Paris, was recently adorned by the composer's family with a marble column, on which are inscribed the words, "Victor Massé, 1822-1884."

**LADY BENEDICT'S PROSPECTS.**—Although the fact has not been publicly announced, it is widely rumored in society, and it is understood the report is true that Lady Benedict, widow of the late Sir Julius Benedict, is engaged to be married to Mr. Lawson, who through his deceased relative, well known in journalism, inherited an enormous fortune. Her many friends will cordially congratulate Lady Benedict.—*London Figaro.*

**A PAINFUL TRUTH.**—Christine Nilsson gave a concert in Leipzig on the 28th ult., and the papers of that classical town have done what we have been declaring for the last three years, viz., that she is *passé*. Our esteemed contemporary, the *Signale*, goes so far as to say that she now sings in *café chantant* style.

**SEMBRICH LOSES HER SUIT.**—Mme. Marcella Sembrich, well-remembered in New York, was sued in December last for breach of contract by the Royal Opera House management of Madrid. The suit has just been ended and the fair singer lost the case, she having to pay 30,000 frs. (\$6,000) damages and the costs of the lawsuit.

**DEATH OF MERKEL.**—The death is announced from Dresden, on the 22d ult., of Gustav Merkel, the celebrated composer and organist. He was born near Zittau, Saxony, on November 12, 1827, and was a pupil of J. Otto in composition and Johann Schneider, of Dresden, in organ playing. Reissiger and Schumann early discovered Merkel's talent for composition and encouraged him. He leaves many important works for organ and piano.

**MME. HASTREITER.**—Mme. Helen Hastreiter, the brilliant singer, a description of whose vocal qualities appeared in these columns a fortnight ago, has been engaged for the American opera season at the Academy of Music. No better acquisition could have been made.

**MISS BECKER'S SUCCESS.**—Miss Dora Becker, the talented young violinist, was heard in concert last week together with Miss Emma Thursby and others, at Germantown and Hazelton, Pa. They had a great success, and the local papers speak of her in terms of praise.

**HIS TWENTY-FIFTH ANNIVERSARY.**—Our colleague, Gustav Stein, the musical critic of the New York *Staatszeitung*, celebrated last Saturday the twenty-fifth anniversary of his connection with that large and influential journal. He came to this country in 1859, when he was installed as editorial writer on the New York *Democrat*, and succeeded the late Gotthold Carlberg as musical critic on the *Staatszeitung*. In this capacity he has done much good for the promotion of German singing societies, and among his colleagues he is well liked and esteemed, although nobody ever accused him of knowing or understanding anything about music. On the anniversary day he received, besides a large check from his employer, presents and congratulations from many old friends, to which last we add ours, hoping that he may twenty-five years longer be the critic of the *Staatszeitung*.

## Oratorio Society Concert.

**THE** opening of the thirteenth season of the Oratorio Society with the public rehearsal on Wednesday afternoon and concert proper on Thursday evening, may be said to have been fairly successful in a financial way, for on both occasions the Metropolitan Opera House held a rather good-sized audience. From an artistic point of view, however, the concert was far from being a success or even satisfactory. The Berlioz "Requiem" produced on this occasion was analytically reviewed in these columns at the time of its two previous representations, and we may, therefore, save ourselves the rather thankless task of again reviewing a work which shows its creator to be incapable of mastering his subject. With the exception of a very few movements, such as the beautiful "Sanctus," the "Requiem" shows an utter lack of inventive faculty, and this is vainly tried to be hidden by a tremendous effort at massive orchestration. Such is the case in the "Requiem," notably in the "Tuba mirum" therefrom and likewise in the B flat march movement from the "Sinfonie funèbre et triomphale," which was given at the close of the concert. But if both works must be termed musically unsatisfactory, nothing better can be said of the performance.

The chorus of the Oratorio Society, strong as it looked, sang so weakly that the effect was lost against that of the orchestra. The tenors had to be propped up by the assistance of the altos and several numbers were sung by a male quartet, written for male chorus, the latter being so poor as not to be entrusted with the rendering. The orchestra, though large, did not come up to Berlioz's extravagant demands in number, there being only half of the brass called for in the score of the "Tuba mirum" and of the symphony movement. Worse than this, however, was the fact of difference in pitch among the various component parts of the orchestra. In the peculiar orchestral effect of the employment of three flutes and three trombones the six instruments were so badly out of tune with each other as to give an earache to anybody except, perhaps, the musical critic of *The Herald* or *The Staatszeitung*. The soloists also who rendered the sextet, "Quarens me," were very poor, with the exception of Miss Marie Van, and the tenor, Herr Alvary, of the German opera, who tried to sing the beautiful "Sanctus" in D flat, was absolutely and undeniably bad.

Mr. Walter Damrosch conducted with great zeal, but not concisely or effectively. If any part of the above criticism seems to him unjust or exaggerated or lacking in truthfulness, we, in all kindness, ask him to state so over his signature and we shall gladly give his communication space. It has been stated to us that he expressed himself to the effect that we have been unfair toward him in our criticisms, and if so we wish, for the sake of our readers and for our own sake, to be made acquainted with the truth.

## Philharmonic Club Soiree.

**THE** New York Philharmonic Club gave the first one of the four chamber-music soirees announced for this, their eighth, season, at Chickering Hall on last Tuesday evening, when the fashionable concert-hall was well filled with a musical and attentive audience. The interesting program opened with Beethoven's E flat major trio, op. 70, which was well rendered by S. B. Mills at the piano, Richard Arnold, violin, and E. Schenck, 'cello. This was followed by Mrs. Anna Louise Tanner's singing of the aria, "Charmant Oiseau," from Félicien David's opera, "La Perle de Brésil," and later on of the *Astrafamante's* aria in B flat from Mozart's "Magic Flute." The lady has a good soprano voice of great range, reaching easily up to high F, as was shown in the Mozart aria, which was given in the key and not as usual transposed down. She was encored and responded with Schubert's song, "Die Post."

The string quartet in G major (No. 10, Peter's Edition) by Haydn, was rendered by the gentlemen of the string quartet in their usual style and the soiree closed with the new sextet in D major by S. Jadassohn, which was written for and dedicated to the Philharmonic Club, for remuneration, of course. The work is not one of great musical importance, lacking, above all, originality of invention. There is not a theme in it that is not well worn or can be traced to former productions. The writing, however, like all of Jadassohn's, who possesses great technical skill, is very fluent and graceful, especially the slow movement in G major, which sounds very pretty, though the flute tones never blend, nor can they with the string quintet. A funny composition this, one flute and five strings!

## Thomas's Popular Matinee.

**NO** more really popular program has so far been given by Mr. Thomas than was the one of last Thursday's matinee, which read as follows:

|   |             |
|---|-------------|
| "Midsummer Night's Dream".....                      | Mendelssohn |
| (a) Wedding March. (b) Overture.                    |             |
| Aria—"Joshua"—"Heroes when with glory burning"..... | Handel      |
| Miss Emily Winant.                                  |             |
| Adagio—"Prometheus".....                            | Beethoven   |
| Violoncello obligato, Mr. Hartdegen.                |             |
| The Nations.....                                    | Moszkowski  |
| Overture—"William Tell".....                        | Rossini     |
| Theme and variations—"Emperor".....                 | Haydn       |
| String Orchestra.                                   |             |
| Songs—(a) "Resolution".....                         | Lassen      |
| (b) "Impatience".....                               | Schubert    |
| Miss Emily Winant.                                  |             |
| Funeral March of a Marionette.....                  | Gounod      |
| Spanish Rhapsody.....                               | Chabrier    |

The orchestra, in spite of the fact of being very hard worked,

was in excellent trim, and they played the various above-mentioned compositions with spirit and precision, being loudly applauded after some of the movements of Moszkowski's suite and after the "Kaiser Franz" string quartet variations.

Miss Emily Winant was in good alto voice, and sang conscientiously, as always. She deserved a better reception than was given her by the large sized but somewhat cold audience, consisting for the greater part of ladies.

## Thomas Popular Concert.

**THE** third one of his series of popular concerts was given by Mr. Theodore Thomas before a large-sized and fashionable audience at the Academy of Music on last Tuesday night.

The *pièce de résistance* of the occasion was Raff's beautiful and interesting "Lenore" symphony, too well known here now to need any words of commentary. This symphony seems to be a favorite with New York audiences, for we have seldom heard an orchestral work more applauded and seemingly more enjoyed than the "Lenore" symphony. On Tuesday last the performance was a remarkably smooth and brilliant one. It seemed to be almost inspired, and consequently acted inspiringly on the audience, who applauded with a vigor and warmth that grew in fervency with each succeeding movement.

Besides the "Lenore" symphony the orchestra played two "Hungarian Dances," by Brahms, and the three well-known selections from Wagner's "Die Walküre," "Ride of the Valkyries," "Wotan's Farewell," and "Magic Fire Scene." The farewell of Wotan was finely sung by Mr. Franz Remmert, whose baritone voice seems to have regained some of its old-time sonority.

Miss Maud Powell, the young violinist, repeated at this concert the success she scored at the last Philharmonic concert with the smooth and agreeable rendering of Bruch's violin concerto in G minor, and she further added to the program the well-known and beautiful romanza in F, by Beethoven. The young lady was favorably received by the audience, and was several times recalled.

## Musin-Hyllested Matinee.

**THE** first of the three matinees announced by Mr. Ovide Musin, the great violin virtuoso, and August Hyllested, the Danish pianist, was given at Steinway Hall, on last Tuesday afternoon, and was well attended by a fashionable audience.

Mr. Musin, who was enthusiastically received, was in fine trim, and his playing of the beautiful suite in G, by Franz Ries, was the best piece of work we ever heard him do. His tone, on a fine violin, was excellent, he played with grace and a certain finish peculiar to himself, and his technique, as we have often noticed before, was simply admirable. Mr. Musin was further heard in a pretty little *Fantasiestück* "Märchen" in A minor, by Henriques, Wieniawski's effective caprice in E major, and the variations from Beethoven's "Kreutzer" sonata, all of which were well rendered, and were received in like manner by the public.

Mr. Hyllested played with the same good qualities and also with the same faults that we spoke of in last week's issue of this journal, the "Sonata Appassionata," by Beethoven, Chopin's F minor fantasia, C minor nocturne and A flat valse, op. 42, Hyllested's own extravagant transcription of "Weber's" "Invitation à la Valse," and the piano part in the Beethoven variations.

A Miss Kate Bensberg rendered a Mendelssohn and a Franz song; it is, however, only charitable to maintain silence about her singing. Sig. Ed. Marzò was the accompanist, and he fulfilled his duties in an efficient, musicianly manner.

## Miss Heilner's Concert.

**MISS** THERESE HEILNER, a young lady still in her teens, gave a well-attended concert at Steinway Hall on last Wednesday evening, and proved herself a pianiste of fair abilities and still fairer promise. She played Rubinstein's difficult D minor concerto with nice expression and well developed technic, but lacking force and sometimes a little repose, especially in the first movement, where she several times tried to run away from the orchestra. Very well rendered were her unaccompanied soi: Chopin's Studies, op. 25, No. 7, and op. 10, No. 5, Neupert's pretty melody in F, and Schubert-Liszt's A minor "Soirée de Vienne," and the same may be said of her playing of Mendelssohn's G minor concerto. Miss Heilner, who is a pupil of Mr. Edmund Neupert, has made great progress since last we heard her, and if she continues in the same way we predict for her a bright future.

The orchestral accompaniments to the two concertos were precisely and satisfactorily rendered under Mr. Frank Van der Stucken's baton, and the orchestra further contributed to the program, in well played rendering, Beethoven's "Prometheus" overture, three new French bagatelles, "Chaconne," in A minor, by A. Durand; melodrama, "Piccoline," in E, by E. Guirand, and "Badinage," in C, by F. Thomé, and the "Dance of Nymphs" and "Dance of Reapers" from Van der Stucken's music to Shakespeare's "Tempest." A word of praise is due to the new concert master, Mr. Max Bendix, who rendered the violin solo in the "melodrama" with such beautiful tone and phrasing that the piece was enthusiastically applauded and redemanded.

... The Heckmann string quartet from Cologne will give four chamber-music concerts in Prince's Hall, London, during December.



## GERMAN OPERA.

THE opening of the second season of opera in German at the Metropolitan Opera House took place on Monday night and was a most brilliant and pronounced success, despite the fact that the pouring rain and sleet assuredly kept away a good many. But yet there was a large and cultivated audience, whose bravery in defying the untoward state of the weather was awarded with one of the most complete and satisfactory performances of Wagner's beautiful opera, "Lohengrin," that it was ever our good luck to attend, though we have heard the work some fifty or sixty times.

What made the performance musically such a great success was, above everything else, the thorough and skillful work of the conductor, Herr Anton Seidl, for a better, more able and more conscientious operatic conductor New York has never yet seen. Although he has his score in front of him, and thus makes no boast of his well-known immense memory, it was apparent to everyone initiated that he was conducting the entire work from memory. Not an instant did his attention leave the stage; he truly accompanied everyone, gave everyone his or her entrance sign, marked every rhythmic or dynamic change, and this for the large orchestra as well as for the singers. His manner of conducting is firm, bold and comprehensive. He makes you feel all the time that he knows what he wants and insists on its being done.

The public seemed to appreciate this, for in the enthusiastic applause and recalls of the artists after the first and second, the persistent calls for the Beethoven-headed kapellmeister were not to be quieted until the latter had bowed his acknowledgments on the stage.

Of the artists who participated in the successful performance, Frau Kraus, the *Elsa*; Fri. Brandt, the *Otrud*, and Herr Robinson, the *Telramund*, are already favorably known to our operating public from last season and they strengthened the favorable impression then made. Frau Kraus was a perfectly charming *Elsa*, who sang, acted and looked equally sweet and was deservedly popular with the whole audience. *Otrud* is one of Fri. Brandt's best roles, and all through the second act, despite an occasional sharpening of the voice, she kept the audience spell-bound with the dramatic energy of her impersonation. Herr Robinson's baritone voice, though good and flexible, is not exactly sonorous or heavy enough for the important part of *Telramund*. Historically, however, he was simply superb.

Among the new comers the new tenor, Herr Stritt, the impersonator of the Knight of the Holy Grail, of course attracted the chief interest of the audience. In looks he is the very picture of *Lohengrin*. Tall, majestic, good-looking, of the blonde type, he seems to be cast by nature for the role. His acting also is dignified and interesting. His voice, however, though agreeable and well-trained, is somewhat small in volume for one so tall. He disappoints in this respect, though he was warmly and deservedly applauded for his many good qualities, which were splendidly shown in the "swan song" and the narration in the last act.

Herr Fischer, the eminent baritone from the Dresden Court Opera, was a very excellent *King Henry*. He sings like an artist, his enunciation, alike with that of Herr Stritt, is clear and every line of the text can easily be understood. The thankless small but difficult part of the royal *Herald* was satisfactorily taken by Herr Alexi. The chorus and orchestra were good. The *mise-en-scène*, except for the enlarged bridal chamber in the second act, was the same as last year's. The opera lasted till nearly midnight, the second act, which is usually largely cut, having been given almost in its entirety.

To-night "Carmen" will be given, with Fri. Lilli Lehmann in the title-role. On Friday evening "Le Prophète" will be rendered, and "Carmen" will be repeated at the Saturday's matinee.

## Italian Opera.

ON Wednesday night last "La Favorita" was suddenly substituted at the Academy of Music for the originally announced "Fra Diavolo." The consequence was a not very crowded house, and those who, fortunately for themselves, stayed away, were rewarded with escaping a very poor performance by some very poor debutants. Outside of Signor de Anna's artistic and in every way praiseworthy representation of *Alfonso*, the rest of the cast was lower than second class. The *Leonora* of Mlle. Virginia Pervini made one wish that this, her announced "first appearance," might also turn out to be her last, for a more ungraceful singer, with worse method, and a more sung-out vocal organ, it has seldom been our bad fate to encounter. But if she was undeniably bad, her companion in misery, *Fernando*, sung by Sig. de Falco, was absolutely vile. How Mr. Mapleson always succeeds in finding the worst tenors imaginable we do not know, but the fact is, he every year, brings forward someone who is even worse than the one he gave us the year previous. Sig. de Falco is a "stick" with no voice, no method, nor anything else that might warrant Mr. Mapleson in daring to bring him before a cultivated New York audience. In Europe he would have been pelted with rotten missiles; in New York he was suffered to remain on the stage unmolested.

On Friday night finally the much-postponed "Fra Diavolo" was given, and it turned out to be the best performance that Mr. Mapleson's troupe has so far vouchsafed us. Mlle. Alma Fohström was an exquisite *Zerlina*, and her acting was as charming as her singing would have been had she not occasionally indulged in her irretrievable fault of sharpening. Signor Del Puente's

*Beppe* was next in order of merit. He gave the comic element in his role full sway, and he sang better than we have heard him for many a year. Likewise was Signor Ravelli most excellent in the title part, and consequently the performance was a very good one. The quintet and the male trio in the first act were rendered in better style than we ever heard them. The chorus and orchestra were good. Mme. Cavalazzi and the *corps de ballet* deserve equal praise and the new stage-setting was effective and pretty.

The opera was repeated on Monday night with like success.

The Saturday matinee brought a repetition of "Lucia," with the same cast as on the two previous representations, viz.: Mlle. Fohström, *Lucia*; Signor Giannini, *Edgardo*, and Signor de Anna, *Aston*. More need not be said, as the performance has been extensively noticed before.

In the evening Mozart's "Don Giovanni" was given for the benefit of Signor Del Puente, who claims to have lost his fortune through the failure of a Boston friend. The house was well filled and received the beneficiary, who acted and sang the title part with commendable skill, in most enthusiastic manner. The performance as a whole, however, was not a remarkable one, owing to the absence of the three necessary great prime donne which this master-work requires. Mme. Hauk's *Zerlina* was more "Carmen"-like than pretty or graceful. Mlle. Litvinoff was a poor *Donna Anna*, and Mlle. Bauermeister only a fair *Donna Elvira*. Signor Ravelli was an excellent *Don Ottavio* and Signor Cherubini a very funny *Leporello*. Chorus and orchestra behaved "fair to middling." "Don Giovanni" is announced for to-night, "Fra Diavolo" for Friday, and for the Saturday matinee "Faust."

## Arion Society.

THE Feast of St. Cecilia last Sunday had its dismal weather brightened by a concert of the Arion Society, as well as of the Liederkranz, which latter affair has received attention elsewhere. The serious artistic purposes of Mr. Van der Stucken were disclosed in the program which he prepared for the edification of the guests of his society. This opened with the first movement of Mendelssohn's pianoforte trio in C minor played by E. Moor, Sam Franko and C. Bayrhafer. The other instrumental numbers were the ballade and polonaise of Vieuxtemps, played by Sam Franko; Liszt's Fourteenth Hungarian Rhapsody, played by E. Moor, and Spohr's fantasia for cello, "Die Rose," played by Mr. Bayrhafer. Frau von Dönhoff, a German actress musically educated in Cincinnati, sang Gluck's air, "Endlich soll mir erblüh'n" and Schubert's "Der Wanderer." She is far from being a ripe artiste, but has a voice of good range and quality and a warmth of expression which is measurably accounted for by the fact that she is a Hungarian by birth. Franz Remmert sang Schumann's ballad, "Belsazar," and, for encore, Christian Seidel's pleasing "Herz thu' dich auf." The society's numbers, conducted in a most finished and reverential manner by Mr. Van der Stucken, were "Mädchen-aug," by A. Dregert; "Wiegenlied," by J. Brahms; "Ich Hör' ein Sichlein rauschen" and "Braun Maidelein" (two old German songs); "Aus Heimweg," by M. von Weinzierl, and "Altniederländisches Ständchen," by Kremser, and "Die Nacht der Poesie," by F. Mohr.

## Testimonial Concert.

THE grand testimonial concert tendered to Mr. Henry C. Timm, the veteran musician and teacher, was well attended at Steinway Hall on Saturday afternoon, and was musically quite a success. Mr. Timm was heard in the first movement of Beethoven's C minor pianoforte concerto and in conjunction with Mr. Richard Hoffman in Mozart's lovely concerto in E flat for two pianos. He played with good technic for one of his years, and certainly in a very musicianly manner. As a composer, Mr. Timm shone to still greater advantage with a finely-harmonized and well-invented "Qui Tollis" in E flat and "Benedictus" in B flat from a Mass composed in 1835.

The two numbers were well sung by Misses Emma Juch and Helen D. Campbell and Messrs. Charles H. Thompson and A. E. Stoddard. A highly effective and well orchestrated "Inauguration March," in which the "Yankee Doodle" is contrapuntally treated with musicianly skill also, was part of Mr. Timm's contribution to the program.

Miss Emma Juch sang very beautifully Liszt's "Loreley," and the Meigs sisters were heard to advantage in the part songs, "Found," by Osgood, and "Oft in the Stilly Night," harmonized by Henry C. Timm, after which they were encored.

The orchestra, under Mr. Theodore Thomas, opened the concert with a fine rendering of Brahms' "Academie" overture.

## German Liederkranz.

THE German Liederkranz on Sunday evening gave the first concert of the season, when their beautiful hall was overcrowded with members, their families and friends. The concert was an interesting one and showed the male chorus to great advantage in Gustav Jensen's "Gesang der Jüngling," which composition of the less known brother of Adolf Jensen is a better work than the chorus for female voices, "Gesang der Nonnen," by Adolf Jensen, which was also rendered on this occasion, and which, being written altogether too high, did not give the ladies of the society a fair chance to do themselves justice. They were much better when, in conjunction with the male chorus, they sang G. Humperdink's interesting ballad for mixed chorus, with orchestra, in D major, "Das Glück von Edenhall."

The best renderings on the part of the gentlemen, however, were the two four-part songs "Tief drunt im Thal," by Herbeck, and "Suomi's Song," a Swedish folksong set by Franz Maier. These the male chorus of the Liederkranz sang with beautiful effect, precision and fine shading.

The soloist of the evening was Mr. Rafael Joseffy, who played Chopin's F minor pianoforte concerto, Rubinstein's A minor barcarole and Schubert-Tausig's "Military March" with his usual finish, refinement and admirable technic. He created quite a furore, and played, as an encore, Isidore Seiss' "Abendlied."

The orchestra under Mr. Reinhold L. Herman, the conductor of the Liederkranz Society, played besides the accompaniments to the above-named works, Liszt's beautiful symphonic poem, "Les Preludes."

## Brooklyn Philharmonic Society.

THE least familiar of the pieces in the program of the first concert of the Brooklyn Philharmonic Society, which took place at the Academy of Music last Saturday evening, was Liszt's "Festklänge," the seventh of the symphonic poems. This work was composed in 1853 and was performed for the first time as an instrumental introduction to Schiller's "Huldigung der Künste," at a dual celebration of the fiftieth anniversary of the "Huldigung" and the fiftieth anniversary of the advent to power of Maria Paulowna, the mother of the grand-duchess, at Weimar on November 9, 1854. This composition shared with the prelude and finale of "Tristan und Isolde" and the Beethoven Cellini overture the honor of employing entire the magnificent body of instrumentalists which Mr. Thomas had brought together to appropriately inaugurate the twenty-eighth season of the society that so ably seconds his efforts in behalf of high-class music. There was a double wood-wind choir and proportionately increased brass and strings, and the pieces were rendered with thrilling effect. The symphony was Beethoven's fourth, in B flat; it was given with single wood, and its captivating scherzo was given with especial crispness and brilliancy.

The soloist of the evening was Miss Maud Powell, who played Spohr's ninth concerto for the violin. Of this young artist we spoke at some length a week ago in reviewing the concert of the New York Philharmonic Society. She was much less happy in the Spohr concerto than in Bruch's glowing work. In the first place the severer style of the older composition betrayed her immaturity of tone and expression; and in the second place she played with much less correctness of intonation than on her first appearance before a metropolitan audience.

## HOME NEWS.

—Leopold Godowski will give a concert at Steinway Hall on December 11.

—Mr. de Kontski's third recital of piano music will take place at Chickering Hall on Friday afternoon.

—Señor Carlos Sobrino announces a recital of piano music at Steinway Hall for Thursday evening week.

—The "Henrietta Beebe Quartet" will give a concert at Chickering Hall on Saturday night, when a miscellaneous program will be rendered, preceded by Pergolesi's "Stabat Mater."

—The Mendelssohn Quintet Club, of Boston, began its annual tour at Bangor, Me., on Monday. The club played in Boston last night, and will play here at the Ammonia-phone concert at Chickering Hall on Friday night.

—Robert Goldbeck, the distinguished New York pianist, will give a concert on Monday evening, November 30, at Chickering Hall, under the direction of Messrs. Phipps and Edwards. Among those who will assist are Miss Nita Carritte and Mr. J. Meyer.

—A rehearsal was given before a small but critical audience on Thursday forenoon at Chickering Hall of Mr. Robert Goldbeck's opera bouffe-romantic, entitled "The Commodore," or "At Newport." The composer presided at the piano and explained his interesting work.

—"The Mikado" entered upon the fifteenth week of its career at the Fifth Avenue Theatre on last Monday. The one hundredth performance of the opera will be given to-night, for which occasion the management have prepared and will distribute to the audience an Anglo-Japanese souvenir of unique design. A matinee performance will be given on Thanksgiving Day.

—The Ammonia-phone Company, of New York, will give a concert to the press and the profession, at Chickering Hall, next Friday evening. A novelty will be the appearance of the Mendelssohn Quintet Club, of Boston. The following artists will also appear: Mmes. Trichet, De Bremond, Feuardent and Messrs. Clec'h, Vicarino and Mesier. Mr. Marshall P. Wilder will speak. For invitations address E. De V. Vermont, 226 Fifth-ave., who represents the Ammonia-phone Company.

—The program for next Sunday's Van der Stucken matinee is as follows:

1. Overture, "Fidelio".....L. van Beethoven
  2. Concerto in A minor.....Ed. Grieg
  3. (a) Abendlied.....Schumann
  - (b) Humoreske.....B. O. Klein
  4. Song—(a) "When Through the Meadows," from "The Erl-King's Daughter".....Gade
  - (b) Serenade from "Don Giovanni".....Mozart
  5. Music to Leconte de Lisle's Tragedy, "Les Erinnyes".....J. Massenet
- Messrs. E. Neupert and Holst Hansen will be the soloists.

# THE MUSIC TRADE.

OUR "Extra" last Saturday was a wonderful success and another evidence of what energy and business activity can accomplish. As soon as we had all the data in our possession to show what was going on at the American Institute Fair, we determined to issue an "Extra" instead of delaying the news until to-day.

The COURIER, as the name implies, is always ahead. Can't help it.

WE are sorry to notice several of our amiable contemporaries are engaged in a controversy as to which music-trade paper gets the news originally and first. We freely admit that we get all of our news from the other trade papers. To prove this it is only necessary to read our Wednesday paper each week, and you may be sure you will find the same news in it that those music-trade papers print which appear on the following Friday and Saturday. See?

WE know a gentleman who has \$4,000 to \$5,000 cash, who is an expert piano maker, and can draw a scale and is fully alive to the latest system of making a piano, who desires to become interested in some established factory where his limited capital and his services combined will entitle him to an interest of some kind in the business.

Those who mean business can address THE MUSICAL COURIER for additional details.

## RICHARD RANFT VINDICATED.

THE Custom-house investigation and reappraisement of the imported Weikert felts, controlled in this country by the firm of Richard Ranft, which has been in progress since last March, ended last Friday with a complete and unequivocal victory for the Messrs. Ranft, who were sustained in every instance by the general appraiser and the merchant appraiser, Mr. D. H. Schmidt, the well-known hammer-coverer.

During the eight months of nearly intolerable vexations and serious loss of time, and consequently of money, there has never been a moment when Messrs. Ranft doubted in the least the final result of the question, and now after the conclusion of the investigation, with a victory and consequent vindication, the firm intend to supply the demand for their felt as rapidly as it is possible to deliver it to their patient and expectant customers.

Mr. D. H. Schmidt proved to be a remarkable expert on the quality of felts, and his judgment on the subject was nearly infallible. Before Mr. Schmidt's appointment as merchant appraiser, the Custom-house authorities had subpoenaed Mr. William Steinway, on the general principle that merchant appraisers are always selected from among the most prominent men in their respective lines of industry. Mr. Steinway declined to act and so stated to the general appraiser and subsequently to Collector Hedden, requesting to be excused on the ground that Mr. Ranft, Sr., was his father-in-law. Mr. Steinway was reluctantly excused, but was subpoenaed as a witness in the case.

Such witnesses were only considered competent as were cognizant of the price of felt in Europe, especially in Germany, in marks and pfennige per kilo., and there are only a few men in the piano trade in this country familiar with these points.

In addition to the justice of the case in itself, Messrs. Ranft were able to point to an honorable business career of thirty-three years, during which not a flaw could be detected on their commercial escutcheon.

### Circular.

No. 2 BEACON-ST.,  
BOSTON, MASS., November, 1885.

Editors Musical Courier:

WE beg to call your attention to the establishment of the Boston Music Company, importers and dealers in sheet music and music books, at No. 2 Beacon-st., near Tremont. We will be gratified to receive your orders, and our carefully selected stock of foreign and American publications will insure their immediate execution. Special advantages will be accorded to schools and the profession.

Respectfully,  
THE BOSTON MUSIC COMPANY,  
G. SCHIRMER, JR., Manager.

—C. N. Stimpson, of Springfield, advertises the following pianos in the order named: Steinway, Chickering, Knabe, Hazelton, Hallet & Davis, Miller, Behr Brothers & Co., Hardman and Christie, and the A. B. Chase organs and Estey organs. With such a large variety it is difficult to classify properly.



THE TRADE LOUNGER.

SOME of these people in the music trade are bound to get themselves into trouble, notwithstanding the innumerable evidences that irregularities are sure to be exposed sooner or later—generally sooner. A case that has just come to my notice is that of August Gemünder, who is guilty of an indiscretion which is not in conformity with fair business methods. Mr. August Gemünder (not George Gemünder, of Astoria), issues a catalogue that reads: "Description, with engravings of the violins made and exhibited by August Gemünder, violin maker and repairer, 393 Bowery, New York, U. S. A."

In the centre of the page containing this advertisement is displayed the double-cut of a medal of the Centennial Exhibition and at the bottom of the page it says: "Highest Award U. S. Centennial Exhibition. Philadelphia, Pa., 1876."

Now, what impression is created upon the mind of the person reading this announcement? Certainly only one and the one intended by Gemünder, viz., that he received the highest award at the Centennial for the violins made and exhibited by him there. But August Gemünder received no award at all at the Centennial Exhibition on violins. If he exhibited any violins or violas they were evidently not worthy of a notice, for I find in the official reports on awards the following:

100. Aug. Gemünder, New York, N. Y., U. S.  
CONTRABASSO.

REPORT.—Commended in that the instrument presented was of good and powerful tone, well made and of rarely excellent qualities.

That is all! Not a word about August Gemünder violins or violas! I don't believe Mr. August Gemünder exhibited anything else than one contrabasso. I was often on the grounds and remember that George Gemünder had a large display of violins, violas and violoncellos, but he exhibited *hors de concours*.

The only course left for Mr. August Gemünder after this exposé is to withdraw the announcement at once or state what is true, viz., that he did not receive any award on violins, violas or violoncellos, but the above award on one contrabasso.

Several esteemed contemporaries of mine have reprinted an article from the *World* in reference to the Sterling piano, made by what is now called the Sterling Company, which good judgment should have induced them to suppress. Let me take a glance at the article. It begins:

"No one who has visited the art gallery at the [American Institute] fair can have failed to notice the beautiful upright pianos exhibited by the Sterling Company."

Now, the truth is that the Sterling Company exhibits no pianos at all. McEwen exhibits one Sterling piano stencilled "New York and Chicago" and another stencilled "McEwen, New York." Next:

"It is constantly surrounded by admiring crowds, who listen with delight to the concerts it furnishes."

I am not surprised to find an inexperienced reporter on a daily paper writing such rot, but that any music-trade paper outside of the *American Art (?) Journal* should print it really amazes me.

But that a piano furnishes concerts is only a passing evidence of idiocy in those who dictate, write and print the statement. The best evidence is at hand, however,

that the parties to the incident are permanent lunatics, for see what they concocted:

"One need not confine one's-self to the gallery, however, to hear. Its tones have a peculiar penetrating quality which makes them audible at a long distance, without at the same time being disagreeably sharp, as many loud-voiced [loud-voiced is good!] pianos are."

This reminds me of a mock advertisement I got up in January, 1884, in imitation of Beatty's style. My description of three stops is about the same thing:

**Thomas-Orchestra.**—The wonder of the age! Produces the full effect of Theo. Thomas's Orchestra, from which it cannot be distinguished by a hearer five miles away!

**Trinity Chimes.**—An exact reproduction of the Chimes of Trinity Church, New York. As is the case with all chimes these should be heard at some distance.

**Mellifluestatic Cornet.**—As much superior to the ordinary cornet at the lips of an artist as a steam-engine blower is to that of an ordinary family grate. How far it can be heard has not yet been determined, but no one will wish to hear it any further.

But let us proceed with the description of the wonderful Sterling piano:

"The price of it is only \$800.

Mind you, "only" \$800, and, continues the article,

"a very small amount for an article which \* \* \* \* \* can give so much pleasure to the ear."

Of all the sickly reprinting I have seen in music-trade papers this article on the Sterling pianos, reprinted in various such papers, word for word, without a comment, excels as evidence of what an advertisement combined with stupidity can do.

Would my readers believe that such nonsense as the above, taken from the *New York World*, could be surpassed? I suppose not; yet it is put to the blush by an article that appeared in the *Journal*. And let me say right here, that the harm and damage inflicted by the daily papers in printing such foolishness cannot and dare not be under-estimated.

The *Journal* printed a cut of E. H. McEwen and started out by saying:

"If Orpheus ever visits this mundane sphere with the intention of manufacturing musical instruments, he will undoubtedly use his utmost endeavors to secure the services of the above genial gentleman (E. H. McEwen) to conduct the business for him."

The idea of an old mythological Greek gentleman being in the stencil-piano business, or asking McEwen questions about the manufacture of musical instruments! Why, McEwen does not know the difference between a 7-octave piano and a 7½-octave piano when he looks at them. Unlike my brethren in music-trade journalism, he does not profess to be so deeply versed in piano lore.

True, he can tell the difference between a piano and an organ when he gets close by and sees the player pump the bellows, but such intricacies as the extent of an octave, much less the higher phases of the art of piano building, such as the difference between 7 and 7½ octaves, he acknowledges as among the everlasting mysteries of the trade.

But let us proceed with the *Journal*. I advise my readers to prepare for a remarkable discovery, for that profound dispenser of daily information says:

"Some years ago Mr. McEwen became impressed with the merits of the Sterling upright piano, a style of instrument that is rapidly superseding all others."

Why, "some years ago" the only place where a Sterling piano existed was in Rufus Blake's mind, when he anticipated the early end of the cheap organ business; but as to McEwen, "some years ago" he never credited the hopes of Blake that such a thing as a Sterling piano would ever make its appearance. And how he waited and patiently longed for that Derby piano and a few months ago the first one made its appearance. "Some years ago" Blake was afraid to go into the business. Even some months ago Blake did not know how to act before his first pianos were completed, for he was not sure but that McEwen would stencil some Hale pianos as "Sterling," and let them go out to the six months' renewal concerns and ruin the reputation of the Sterling piano that was to be.

But let us proceed with the lying and disgraceful article in the *Journal*. It continues:

"Its splendid qualities, embracing, as they do, all the latest improvements, to which is added an experienced attention to detail of manufacture and a scientific care in its construction and qualities of tone and durability, captured his attention."

Now, the truth is, that long before such a thing as a



Sterling piano was ever seen, it was understood between McEwen and Blake that McEwen was to run it. The only person who hesitated was Blake, for reasons given above. "Splendid qualities," "latest improvements," "detail of manufacture" and "scientific care" had no influence with McEwen. What he wanted was a piano to cost in the neighborhood of \$150, and when Blake was ready to furnish such a piano, McEwen was ready to take it.

These misrepresentations in daily and music-trade papers must end, or if not, the parties that propagate them must not be astonished to see themselves exposed in THE MUSICAL COURIER. Men who respect themselves, and who have the slightest regard for the trade of which they call themselves members, would never permit such lies about themselves to go into public print with their consent.

See this outrageous falsehood:

"Backed by unlimited capital," &c., "McEwen employed the company's financial strength to carry the superior qualities of his instrument to the attention of musicians everywhere."

There have not been enough Sterling pianos made to attract the attention of musicians, and musicians in the true sense of the word do not bother about \$150 pianos.

But it is nauseating to continue this analysis. I desire to call the attention of the trade to the damages inflicted against Bradstreet's last week in a suit brought against the company by S. Carsley, Montreal. The judge (as the Associated Press despatch says) in awarding damages of \$4,000, with costs, said:

"That the agency claimed to be a necessary institution for commerce, but

owing to the lack of prudence in the way of giving information, and taking into consideration the fact that the agency does not even guarantee the correctness of it, he was of opinion that if mercantile agencies were all of the same species, they would constitute a danger and not a boon to commerce."

I have no comments to make on the above at present, but I know of one firm quoted by Bradstreet's at somewhere about \$100,000, and this firm buys pianos on 60 or 90 days' open account, and after much trouble the creditors can only get a note out of them, running any length of time beyond the original 60 or 90 days. Now what is the use quoting those people so high when a struggling, honest dealer in the West, worth \$5,000 to \$8,000 say, cannot get a few pianos on credit unless he gives cast-iron security?

Ernest Gabler & Brother never did the trade in the same period of time which they have had since August. There is no end to orders and sales.

The album I received from the trade is "a beauty and a joy forever," and I have never been able to find time to thank one-half of the firms who did me the honor to place their names in it. I am only sorry for Billy Tremaine, however. He expected a grand dinner, &c., and practised an address before a looking-glass, committing all the postures and movements as well as the remarks to memory. It is all wasted time, for the committee cannot give the dinner. The truth is they heard of Tremaine's coming speech and had the dinner all to themselves.

—B. Dreher, of Cleveland, Ohio, has patented a new music desk for upright pianos.

### The Eight-Hour Movement.

THE Piano-Makers' Union held a meeting last Sunday, November 22, at Wendel's Assembly Rooms, to take action on the eight-hour movement, which the union decided to sustain. The hall was overcrowded with workmen who seemed to enjoy the sophistry of some of the speakers and accepted the same as logic.

Piano-maker Lions was elected chairman, and piano-maker Schmidt, secretary, of the meeting. The first address was made by H. Emrich, of the Furniture Makers' Union No. 7. Mr. Emrich said that the past had taught the workmen that the eight-hour movement could not be made a success by means of pressure upon legislation, and therefore the power of the workingmen's organization should be demonstrated, as through it the only avenue of success is open. It is, therefore, necessary, said the speaker, to organize, first, the factories, and these separate factory organizations must then organize in the city as a union, and from this union assist in effecting a great central body. Only after such an organization has been effected can a political pressure be brought to bear.

Mr. Archibald, of the Paperhangers' Union, followed the first speaker and, endorsing his views, said that from 1870 to 1880 the number of piano-makers in New York and vicinity had been doubled, reaching 5,400 at the latter date.

Mr. Archibald was followed by Mr. Strempel, of the Furniture Makers' Union No. 7, and after several others spoke in the same strain the meeting adjourned, amid great enthusiasm.

Not one of the speakers referred to the fact that with a reduction of working hours a relative increase of the price of labor would ensue, nor to the result to the piano trade in case of such an increase of price. And yet it seems to us that that is the most vital point after all—especially vital to the workingman.

—Ira N. Goff, of Providence, R. I., has been changed to I. N. Goff & Co.

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Beautiful Instrument

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*Artistic imitations of the best Italian models our speciality. A variety of old and new instruments, artist's bows, strings &c. constantly on hand. Repairing done in a superior manner*

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GUARNERI,

—AND—

STRADIVARI,

**\$100 TO \$150.**

# RUD. IBACH SOHN,

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— MANUFACTURER OF —

**Grand Upright Pianos**

TO THE IMPERIAL COURT OF GERMANY.

THESE beautiful instruments are designed and executed by true artists. They combine with a tasteful, elegant exterior and thorough solidity of construction a great and noble tone, that is at once powerful and delicate, sonorous and sympathetic. They must be heard and seen, to be fully appreciated. Testimonials from great authorities. Prizes at many Exhibitions.

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TONE AND TOUCH.

Artistic Cases in any Style to order, with  
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Pianos Varnished for the United States.

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INTERIOR OF PARLOR GRAND.



GRAND CONCERT UPRIGHT, ITALIAN RENAISSANCE.

**Sohmer & Co.**

WE are inclined to believe that business will not prove as brisk during November as it turned out in October, and yet some firms are using their facilities to the utmost and are as busy as ever. Among the latter Sohmer & Co. are prominent. The energy that has been applied in the past to place the Sohmer piano in its proper position has given results even beyond the expectations of the firm itself, for it is universally admitted that there is not another piano in the market to-day which enjoys greater popularity in all directions than the Sohmer does.

Three artists that understand the requirements of a first-class piano have recently voluntarily attested their approval of and encomiums upon the Sohmer piano. Mr. Alexander Lambert says in brief that the Sohmer pianos "answer all the requirements of the most exacting artists and respond nobly to the most delicate as well as powerful demands." Edmund Neupert, the well-known Scandinavian pianist, says: "I have never played upon a piano that responded more promptly and satisfactorily to my interpretation of classic and modern composition." And Mr. Constantin Sternberg says: "The tone is round, full and sonorous. The touch is simply perfect." These three pianists fully understand the functions of the modern piano and their estimates of the Sohmer piano are endorsed by hundreds of artists and amateurs using these instruments.

Among all the many styles of square, upright and grand pianos manufactured by Sohmer & Co., the most remarkable instrument is the Bijou Grand, the smallest grand piano made, its length being only five feet one inch; but in volume of tone, delicacy of touch and in its scale and mechanism, it equals many of the concert grands.

**Stencil Fraud.**

The following communication has reached us:

MONTREAL, November 17, 1885.

Editors Musical Courier:

Who makes pianos stenciled "Boston Manufacturing Company?" There are several of them in the market.

Yours truly,

DEALER.

[There is no such manufactory. The firm of E. Wilson & Co., dealers in pianos, at 18 Essex-st., Boston, sell pianos which they stencil "Boston Piano Co." We believe some of them are made by Vose & Sons, Boston, but cannot say positively. The stencil "Boston Manufacturing Co." is a very dubious one.—EDITORS MUSICAL COURIER.]

**Mr. Witte on Foreign Pianos.**

Editors Musical Courier:

YOUR double-leaded (I had almost written double-barreled) leader of October 21, on the existence of certain wretched pianos in Europe, the presumption and dishonesty of certain makers thereof, and the folly of certain importers thereof, is open to discussion, and I trust that the same liberality which opens your columns to European advertisements will have room also for a brief European argument, offered in the friendliest of spirits. I admit that the development of American piano manufacture, aided by a high protective tariff, has effectually put a stop to European piano importation for the last few decades past; what few European instruments have crossed the Atlantic during that period are hardly worth mentioning. But the Old World has not been standing still all the while; it moves as fast as the new and has greater experience. However proud of progress American manufacturers have reason to be, the progress made in Europe is greater still. Germany, and in a measure also England, have taken the undisputed lead in this branch among the nations of Europe, and to-day there are few markets in the world, outside of Chicago and the United States, where their instruments do not predominate. Why? Because they study thoroughly the wants of markets in view, and consequently, when their pianos are offered anywhere, they generally are the best value obtainable there for the money, and they do stand the climate, whatever it be. You really ought not to have warmed up that old, old nursery tale about "non-kiln-dried" wood (Holy Worcester! Sainted Webster! Where are ye?) and perishable French polish. Your readers have outgrown it; they cannot take it any more. Let me assure you that there is not a third-rate piano maker in Germany but has his kiln, and our great firms possess wood-seasoning apparatus elaborate and efficient enough to make an American editor dry up. (Does not your Mr. Floersheim remember having entered one last summer and admitted to your humble correspondent that it was about the best place here on earth to prepare him for the other one?) And as to the perishable French polish, I make haste to state that it is used only where it is liked and serviceable. For instance, German pianos intended for the United States are not polished, but varnished, some even with American varnish, some even by Americans (*i. e.*, people with American experience), and in the most orthodox American fashion. Those intended for Chicago, thanks to your kind information, need only be provided with a patent back-action, self-regulating, cupola-frame expanding contractor, with self-acting thermometer attachment, against the mad jumps of the Chicago mercury;

also with a foot-bag, furs and bottle of whiskey, against the terrible winter; over-strung, snow-plough, reversible skates, and shovel pedals of course. Oh, we know all about Chicago here. We know that her terrific climate, while swelling everything native into elephantine proportions, from grain corners and truth down to the girls' feet, will promptly sit down on every foreign piano and smash it to smithereens; we know all that, but we are up to the occasion you see. And if we should strike a country where taffy were en vogue instead of perishable French polish, we would simply rub our piano cases down with taffy and not lose a word about it. We see nothing supernatural in the rational preparation of wood for different climes!

Patent grievances as advertising matter are an old invention, and not the exclusive property of America, although extensively used there. If real they are easy enough of remedy, but they certainly do not entitle you to sweepingly denounce leading and honored German piano makers as petty pilferers. The animus shown in your article is unjust, uncalled for, and little condign of the standard claimed by your paper. Within the last twenty years America has certainly learned as much from Europe as vice versa, and louder than all argument speaks the simple fact that Germany, little larger in size than the State of New York, this day produces more pianos than the United States, and is familiar with markets which Americans as a class never dream of reaching.

Now you have nobly done your duty toward your country and your constituents, and they will, let it be hoped, find no fault with your European advertisements. Not content with contract bills, stencil frauds and uniform warranty, you have exposed the outrageous doings and intentions of European piano makers, scared them out of their boots, preached international patent morals, enlarged the realms of meteorology, educated heretic importers, and broken a brave lance generally against the windmills that are grinding out that terrible European piano. One thing only I beg of you. Please, for our friendship's sake, do not swoop down upon Rud. Ibach Sohn as you did upon the others! I assure you that he has excellent dry houses (nay, even with thermometers in them!), that he carefully varnishes his pianos intended for the United States, that he does not violate nor covet any American patents, and that for the last ninety-one years his pianos have given satisfaction in every climate they have been sent to. If, despite your noble efforts, the "pauper labor of our effete monarchies" should scale the twenty-five per cent. tariff bulwark of your snug home industry and manage to slip in between the eagle's talons with a rattle-box or two, nobody will blame you. If our pianos be good for your country, they will come; if not good, they will stay away quite by themselves. Only the fittest survive, you know; survive even printer's ink.

In old friendship, yours truly,

KARL F. WITTE.

BARMEN, November 4, 1885.

# THE HARDMAN



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Has revolutionized the business in First-Class Pianos. A faultless instrument of unequalled durability, it is sold at a price below that of any other first-class piano made.

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are a specialty, and their success among the best judges has been owing to three facts only, viz:

They Possess **PHENOMENAL DURABILITY.**

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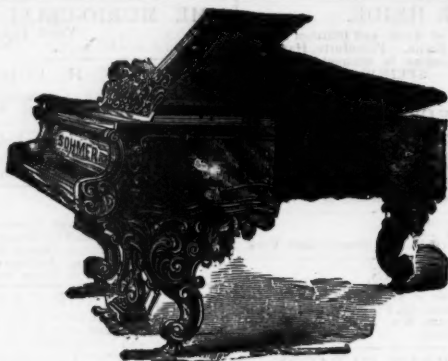


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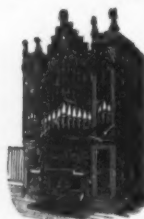
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—Augustus Baus & Co. are getting out a calendar for their customers and trade.

—Mr. F. F. Northrop, with the Mason & Hamlin Organ and Piano Company, is traveling in Pennsylvania.

—The Loring & Blake Organ Company report to us that their trade has not been as good for two years previous as it now is.

—The report that the agency of the Kimball organ in Memphis had been changed from H. G. Hollenberg to some other dealer is false.

—Mr. G. W. Pearl, traveling salesman for Hunt Brothers, Boston, does an excellent trade for that firm on the road. He believes in the Behning piano.

—Henry M. Brainard, of Cleveland, is in town; so was Knoll, of Buffalo, who was looking for a cheap piano. Duffy asked \$135, which Knoll considered too high.

—Alexander Siloti, the well-known artist, has left the house of Blüthner, whose instruments he had been playing, and will probably swear allegiance to Rud. Ibach Sohn.

—Mr. R. M. Walters, the manufacturer of the Narvessen piano, has a large personal following and a great deal of political and social influence in this city and State.

—Bein Brothers & Co., manufacturers of fine furniture at No. 123 Fifth avenue, have started in the piano manufacturing business. The factory is located in Newark, N. J., where the firm has excellent facilities.

—The violins and violoncellos of the late Richard Grant White were sold at auction by Bangs & Co. last Friday evening. The late Mr. White placed a much higher value upon his collection than it was worth.

—The American Exhibition of the Arts, Inventions, Manufactures, Products and Resources of the United States is to be opened in London on May 1, 1886. The exhibition will not be an international, but a national one.

—In a circular recently issued by Messrs. C. C. Briggs & Co. that thriving firm wisely states:

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—There has been a strong competition in pedal guards, but in the face of this the well-known Tanner pedal guard leads all others. Messrs. R. W. Tanner & Son, the manufacturers, are now negotiating with a London house and will soon have their pedal guards properly introduced in the European market. The success of Tanner's guard is due to the fact that it is not only ornamental and durable, but also reasonable in price.

—In answer to an inquiry about the business of Schaeffer Brothers, Steubenville, Ohio, we can state that it is in existence yet. Louis Schaeffer, the younger brother, has been, however, actively engaged as a lager beer saloon keeper since last spring, and we believe that Mr. H. E. Schaeffer also has an interest in a paying lager beer agency. However, as said before, the music store is running the same as ever.

—Mr. Freeborn Garretson Smith reports his trade in the Bradbury pianos to be unusually good and in excess of his best previous years. He finds it impossible to manufacture pianos fast enough to supply his various warerooms, some of which are nearly destitute of stock. He is not only working his full force of men, but is putting on all the new experienced workmen he can find.

—Mr. Jacob Zech, the veteran San Francisco piano manufacturer, is in town and has brought with him a new invention which will be fully described in the next issue of THE MUSICAL COURIER. Thirty odd years ago Mr. Zech lived in this city and worked in some of the old and now-forgotten piano factories.

—Mr. Albert Krell, of Cincinnati, who is publishing a letter from Wilhelmj commenting upon his violins, should see a postal-card recently received by George Gemünder, of Astoria, from Wilhelmj. The postal-card was written and mailed on the same date as the Krell letter.

—Among patents recently issued are the following:

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—We understand that Messrs. Christie & Son have purchased six lots of ground on Ninety-ninth-st., near Third avenue, and are about erecting a large piano factory.

—There are about twenty pianos on exhibition and sale at the fair at the new Forty-seventh regiment armory, Brooklyn.

—Mathushek & Son are the successors of Mathushek & Kin-kelley.

—The Vocalion did not receive much encouragement from the London International Inventions Exhibition. We think it deserved it.

—Heinekamp & Son, of Baltimore, are removing to the store formerly occupied by Nimmo & Henneman, West Baltimore-st., near Charles-st.

—The A. B. Chase Organ Company, of Norwalk, Ohio, are now engaged in the manufacture of pianos. They are using the Wessell, Nickel & Gross action, and are determined to make a good instrument.

—Spear & Denhoff have issued a novelty in the shape of unique publication of the "Anna Song," from "Nanon." Upward of 20,000 have been sent all over the country, where they will attract attention.

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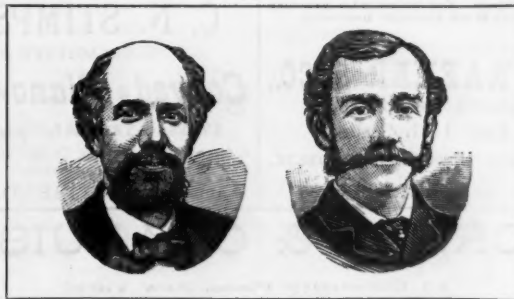


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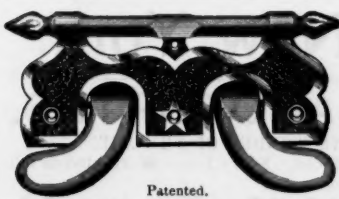
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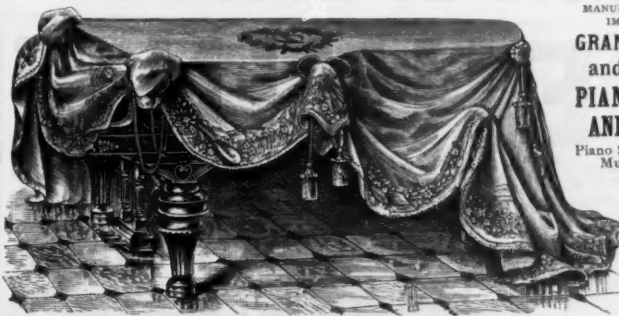
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